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who have thus incorrectly designated certain of their wares. But still more guilty are those arts and crafts workers who are insincere. There are scores of Arts and Crafts Societies scattered throughout the country which are merely social clubs, the members dallying with art as pastime. There are hundreds of persons who produce what is claimed to be arts and crafts work which is neither artistic nor craftsmanlike. Few, indeed, who enter the Arts and Crafts Schools are willing to study design seriously or give the requisite amount of time and patience to master any single craft. What wonder then that a large percentage of the arts and crafts product is poor in design, badly finished and distinctly inferior? Or that the term itself has in the minds of many become synonymous with that which is abnormal. Unless the craftsman can excel the machine he has no excuse for production. But that he is able to do this there can be no question. The hand-made object, if well made, must be superior to the machine-made product. No machine can produce art, for this is the expression of personality—that touch which betokens loving and intelligent manipulation of medium. It is for the craftsman to advance the standard of machine manufacture, not degrade it. It is for the Arts and Crafts Societies to make sharp distinction between work which is worthy and that which is inferior—between fancy-work and handicraft—between art and commercialism.

## NOTES

### REGISTRY OF LOCAL ART

A new line of activity has been initiated by the Museum of Fine Arts of Boston. This is the establishment and upkeeping of a Register of Public Art. The object of this register is to induce the preservation of public works of art by increasing their intrinsic value—that is, to draw attention to their existence by public record. The project was suggested by Mr. Benjamin Ives Gilman, Secretary of the Museum at Boston, in

a paper read at the fourth annual meeting of the American Association of Museums in Philadelphia, in May, 1909. In part he said: "Let American museums of art no longer confine their interest within their own walls. Let each take its neighborhood for its province, acquiring and imparting information about any local works of art, public or private, whose owners may offer them for the purpose. A knowledge of what we have is the necessary and often sufficient condition of its preservation; and museums may thus indirectly make the circles of their conservative activity complete. \* \* \* In pursuance of this purpose, the museum would schedule, investigate, and popularize any specimens of fine art in its neighborhood which the owners might offer and the museum think worthy. So registered, they would be certified as public exhibits, or as available for public exhibition under conditions agreed upon between the owner and the museum, the owner retaining entire control and the museum accepting no responsibility. \* \* \* Five good results might be anticipated from the acceptance by museums of this new duty. (1) The museum would be connected with current artistic production permanently and healthily. (2) The museum would appear in its true light as purely an agency of conservation, offering asylum to waifs and strays of art, but equally interested in the security of works still in their places. (3) Architecture, the third and chief of the material arts, would be brought within the circle of museum interests. (4) The proposal adds to the present museum what might be called an outdoor department. (5) The scheme would ensure to the museum a permanent source of enrichment. A probable result of the registry and publicity of outside objects under museum auspices would be their frequent transfer to the museum for permanent enjoyment by the public."

In October, 1909, a note of invitation and explanatory essay were sent out by Mr. Arthur Fairbanks, director of the Museum of Fine Arts to a number of persons in or near Boston who were responsible as owners, or guardians, of

important buildings, statues, pictures, and other works of art, in public places. Cordial response came from those thus addressed. As a result the Register began with the public monuments listed by the Art Commission to which were added several important buildings, among them the Public Library and its contents. The Boston Society of Architects testified its interest in the undertaking by appointing a committee to act with the museum in carrying on the work. Harvard University offered to allow the use of its present or prospective lists of the collections in the Fogg Museum and the Germanic Museum, in Memorial Hall, and elsewhere; and to furnish data of the buildings, gates and other architectural features in the University grounds. Through Archbishop O'Connell and Bishop Lawrence opportunity has been afforded to register objects of ecclesiastical art open to public view in Boston. The work is still in its beginnings. Questions of method and detail must be solved but progress is steadily being made. In July a special visiting committee was appointed and Mr. Stanley B. Lothrop was appointed, with the title of "Keeper of the Registry," to assist Mr. Gilman. It is anticipated that benefit from the work will accrue to the owners of the objects registered, to the Museum and to the public. Doubtless it will aid in raising the standard both of public commissions and private purchases and result in more frequent and richer loan exhibitions at the museum.

**ART IN KANSAS**      The Kansas Art Association was formed with the sole purpose of assuming financial responsibility for the exhibitions of art held at the University of Kansas. In the eight years of its existence its members, about one hundred and fifty in number, have only been called upon twice to meet a deficit. The first exhibition held under its auspices was a loan collection secured from residents of the State. Next one hundred original drawings purposed as illustrations and lent by the Century Company,

together with one hundred and fifty Japanese prints and one hundred engravings lent by the Museum of Fine Arts, Boston, were set forth. Shortly after this the Secretary of the Association, Mr. W. A. Griffith, heard that the permanent collection of the Carnegie Institute, Pittsburgh, was to be temporarily stored and wrote requesting its loan. The request was granted and the collection exhibited together with a collection belonging to Mrs. Woodward, of Lawrence, and one hundred fine etchings. Over twelve thousand persons visited this exhibition, many coming from a considerable distance. In fact it is said that this art show attracted more attention to the University than anything that had taken place there and so impressed the legislature that an annual appropriation of \$500 was directly made toward the cost of subsequent exhibitions. The following year a good collection of paintings was secured from the St. Louis Exposition, included in which were the Shaw Fund prize pictures. Later with the Kansas City Art Institute and the Nebraska Art Association the Art Association of Kansas formed what is known as the Mid-West Art Circuit under the auspices of which two successful exhibitions were held.

These exhibitions have been held in the Natural History building, but the last legislature made an appropriation for a new building in which there are to be rooms for the art school and spacious exhibition galleries. There will be eight of the former and two of the latter. As these will be under the roof of the Administration Building and in the very center of university life the students will be brought directly in contact with art. But this is not the only way this university has of calling attention to its exhibitions. Every student in English is required to write an essay embodying his impressions of the exhibition and to report some of the lectures given at the time of the exhibition. This included all the students of the freshman class and the interest thus aroused has been found to continue throughout the entire course. There are at the University of Kansas